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The Educational SCREEN

May, 1931

In This Issue

The Learning Value of Some Motion Pictures in High School Physics and General Science

The Cinema in England

The Teaching of Reading in the 1A Grade by Means of Stereographs and Slides

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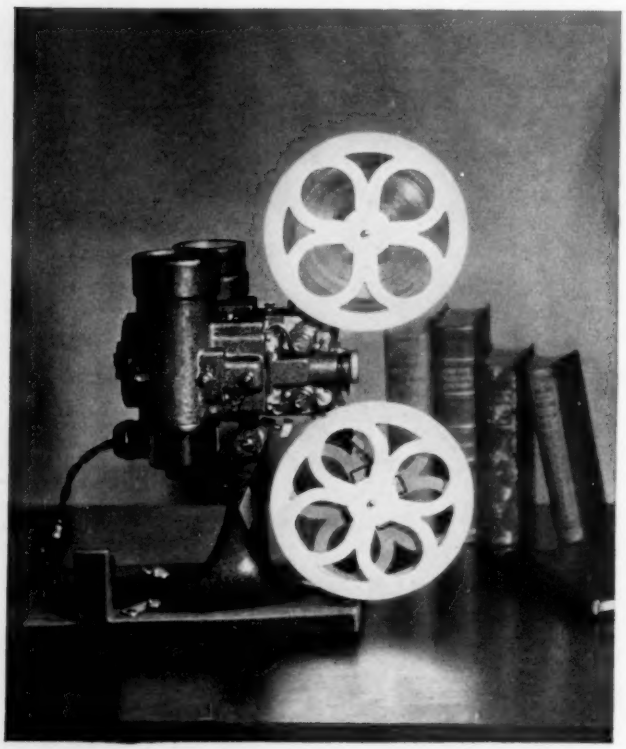

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VOLUME X NUMBER 5

THE EDUCATIONAL SCREEN

The Only Magazine Devoted to The New Influence in National Education

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The Learning Value of Some Motion Pictures in High School Physics and General Science as an Illustration of a Simplified Technique in Educational Experimentation

RALPH K. WATKINS
University of Missouri

THE immediate object of the piece of experimentation undertaken was that of determining the value of certain selected moving pictures in learning facts in high school physics and general science. This particular experiment is considered as only a part of a much larger project. The larger project is that of attempting to determine whether or not certain widely advertised techniques of instruction and schemes of organization in high school teaching produce results.

Most of the experimentation undertaken for the evaluation of various teaching procedures and learning exercises has been of the type which has sought to determine the relative merits of two or more contrasted procedures or learning exercises. Such experimentation, in most cases, has been surrounded by a maze of technical and statistical red tape. These technical experimental procedures seem necessary as scientific safeguards in attempts to isolate, control, and measure factors in such extremely complicated social and biological situations as that of learning in the usual school situation. The result has been that we have sometimes failed to see the woods for the trees. We have neglected the center of investigation in our concern over the machinery of investigation. In our delight over a new tool we have forgotten what we started to do with the tool.

In our haste to prove which of two teaching procedures might be the better we have neglected, most often, two very simple fundamentals. We have failed to describe the things compared. Is an automobile a better means of transportation than a horse? You assume that everyone understands horse and automobile. But suppose that not everyone does. Suppose that the experimenter himself may not. How can we proceed with an investigation before we have defined both horse and automobile as means of transportation? As illustration, most of the investigation concerning the relative merits of individual laboratory instruction and lecture demonstration in science teaching is weak just here. Are we sure that everyone concerned knows what is meant by the laboratory work or the lecture demonstration investigated? In most of this work there is no adequate description of the things compared. It is difficult, even, to find a clear-cut description of the common text-recitation procedure. Are we justified in assuming that we are all talking about or investigating the same phenomenon if we use this term?

The second common weakness of many current investigations is that of assuming that the complicated processes compared do work and that the prime question is that of which works better. The writer is willing to take the position that in educational experimentation the primary question about many teaching procedures and learning exercises is not, "Are they better?" but "Do they work at all?" Which is the better means of transportation, an automobile or a goose? Obviously the first question is one of proving that a goose gets any results as a means of transportation. Silly, is it not? But, is this any sillier than trying to prove that motion pictures are better means of instruction than teacher lecturing. Perhaps we had better prove that teacher lecturing, in the given situation, produces any results, or that the selected moving picture, in the given situation, produces any learning results that are measurable.

The general thesis, here proposed, is that in the present status of knowledge of educational experimentation for the evaluation of teaching procedures, learning exercises, and teaching organizations we should first attempt to demonstrate that each one of these proposed does produce results in terms of measured effects upon the learners. It is suggested also that it should be possible to set up much less complicated techniques for arriving at such results than those which have been used in most educational experimentation.

Following is an attempt to outline such a simplified technique of experimentation:

1. A clear cut description of the experimental factor,—e. g., teaching procedure, learning exercise, or teaching organization,—clearly enough defined that some person not immediately concerned in the experiment might be able to carry out the process as described.
2. An enumeration of the effects which are expected to be produced by the experimental factor in the learners or subjects.

3. A description of the subjects to which the experimental factor is to be applied.
4. The construction of a test or tests which will presumably measure the extent of the existence of the expected results in the subjects.
5. The application of the test or tests to determine the extent of the existence of expected results in the subjects *before* the application of the experimental factor.
6. The isolation of the experimental factor in so far as possible.
7. The application of the experimental factor to the subjects.
8. The re-application of the measure to the subjects.
9. Computation of gains in the subjects, presumably due to the experimental factor, as measured by the differences in scores on the two tests.
10. Sufficient repetition of the experiment to demonstrate that results are not due to chance, or to factors other than the experimental factor, but most probably to the experimental factor.

The experiment in the evaluation of moving pictures as instruments for teaching facts in high school physics followed the simple technique outlined above. It is considered significant not only because of what it may contribute in the way of information upon the point at issue, but as an illustration of a technique of experimentation which might be used to throw some light upon the darkened and entangled maze of educational procedures.

The first experiment described was carried on by Mr. Wm. H. Wood. The immediate problem was to determine whether or not boys and girls in a high school class could learn facts of physics as a result of viewing available films of supposed educational value in the field of physics. The films selected were distributed through the various units in the physics course and shown at those times at which it seemed they might contribute most to the unit of instruction at hand. The films used were as follows:

I. Temperature Control, — Taylor Instrument Company.
II. Magnetism, — Society for Visual Education.
III. How We See, — Bray.
IV. The Magic of Communication, — Southwestern Bell Telephone Company.
V. Wizardry of Wireless, — General Electric Company.
VI. Revelations of the X-Ray, — General Electric Company.

The physics class was moved to the projection room and the beginning test given. The film was shown without further introduction than an announcement of the general nature of the content. No lecture, explanation, or discussion other than the subtitles in the film itself accompanied the showing. After the showing a few minutes were allowed for pupils to ask questions about the film. The teacher attempted to answer these. No other lecture or explanation was given. The teacher did not quiz the class. The final test was given immediately.

The films selected were those which could be obtained through the visual education service of the University of Missouri. A considerably larger number of subjects were at first selected than were finally used. A preliminary showing was made for all films by Mr. Wood. He ran each film slowly and listed items of sufficient importance to the physics class to justify their inclusion in a test upon the film. In this review and listing of facts, it was found that some films contained so little that suitable tests could not be made for them. These were discarded.

The tests used were home-made objective tests based upon the facts and ideas contained in the film used. The test would seem to be valid, therefore, for the teaching undertaken. In case of question concerning the scoring of a test item, that item was thrown out of the test and its score omitted from the tabulations. Most tests were short due to the small number of items of information contained in some of the films. This fact probably has some effect upon the reliability of the measures used. The tests used for the film, *Magic of Communication,* are appended to this paper as a sample of the testing. In each case the same test was given before and after the showing of a film.

Table No. I

Film	Maximum Score	Mean Initial Score	Mean Final Score	% Gain	% Gain
Temperature Control	36	23.37	35.25	11.88	50
Magnetism	31	13.73	25.26	11.53	78
How We See	40	27.26	35.00	7.74	28
Magic of Communication	47	16.43	34.00	17.37	106
Wizardry of Wireless	40	16.62	22.50	5.88	37
Revelations of X-Ray	20	8.73	16.33	7.60	87

Data from 16 pupils in high school physics class, University High School, 1929-30, University of Missouri.

The results secured from showing the six films to one class of sixteen pupils in Physics in the University High School are shown in Table No. I. Percentage gained is determined by computing the percentage of improvement based upon the beginning test scores. The gain was determined by subtracting beginning scores from final test scores. This gain was used as the numerator in computing percentage gained.

This type investigation was repeated this winter by

Miss Mary Allen Parker with two general science classses in Kansas City, Kansas Junior High School. Miss Parker has used two general science classes, one of 25 pupils and one of 35. She has used the same technique of experimentation and the same types of tests as those used by Mr. Wood. The films used were: *Butterflies and Moths, Life, Air* and *Volcanoes.* These four films were secured from the visual education service of the University of Kansas. The results secured by Miss Parker are shown in Table II.

Table No. II

Film	Maximum Score	Mean Initial Score	Mean Final Score	% Gain	% Gain
Butterflies and Moths	32	21.00	28.14	7.14	33
Life	25	10.21	17.56	7.35	72
Air	25	9.85	16.75	6.90	70
Volcanoes	24	7.04	17.35	10.31	146

Data from 60 general science pupils in two classes in the Junior High School of Kansas City, Kansas, 1930-31.

The pupils in the physics class used by Mr. Wood gained from 28% to 106% on the tests used, as a result of watching moving pictures. Miss Parker's general science pupils gained on the average from 33 to 146%. Undoubtedly these pupils learned something from watching films on science topics. It seems probable that other pupils would learn from watching well selected films on science topics. It is probable that final scores and percentage gains tend to go up and down with the amount of material to be learned actually contained in the subject-matter of the film. Nothing is shown concerning the superiority of films as teaching devices over other possible teaching procedures. Further repetition of the technique of investigation employed, with other classes, other motion pictures and perhaps in other fields of subject-matter are needed to fully establish the teaching value of moving pictures.

It is hoped that the simplified investigative procedure illustrated by the study may be of service in making a small beginning in determining the worth of the various parts of the unknown world of teaching procedures now in use and those to come.

*Magic of Communication**

True and False

Place a + before each true statement; place a − before each false statement.

1. A photo-electric tube is used in the telephone repeaters.
2. A three element vacuum tube is used in the telephone "repeaters".
3. Negative charges repel the electrons thrown off from a hot filament.
4. The plate of a repeater tube is negatively charged.
5. A grid controls the flow of electrons between the filament and the plate.
6. When the grid is positively charged the plate current decreases.
7. Small variations in the grid charge of a "repeater" tube produce large variations in the plate current.
8. Sound waves travel over telephone wires.
9. Three element vacuum tubes are necessary for long distance telephone lines.
10. When the grid is positively charged more electrons flow toward the plate from the hot filament.
11. Sound waves travel over telephone wires.
12. Telephone transmitters contain copper particles.
13. Closely packed carbon particles offer little resistance to the electrons flowing through them in a telephone circuit.
14. Loosely packed carbon grains offer little resistance to the electrons flowing through them.
15. The telephone receiver contains sensitive electromagnets.
16. The electron stream flowing in telephone wires varies according to the variation in the sound waves striking the transmitter diaphragm.
17. The electrons flow back and forth once for every vibration of the diaphragm in the transmitter.
18. The electron flow in a long line is weakened toward the receiving end.
19. Telephone transmitters contain copper grains through which the electrons flow.
20. Telephone transmitters contain a rigid diaphragm.
21. Negative charges attract the electrons thrown off from a hot filament.
22. Telephone transformers have two coils on the same core.
23. Long distance lines have mechanical relays to boost the current in the lines.
24. Air molecules travel in one direction only during the progress of a sound wave.
25. When the current is increasing in one coil the current is flowing in the opposite direction in the other coil of the transformer.
26. Closely packed carbon grains offer high resistance to the electrons passing through them.
27. A negatively charged grid in a repeater tube will increase the plate current.
28. When the grid is not charged there is a varying current in the plate circuit.
29. Telephone transformers have only one coil on a central core.

(*Concluded on page* 156)

*Prepared by Mr. Wm. H. Wood, Graduate School, University of Missouri.

An Experiment in the Teaching of Reading in the 1A Grade by Means of Stereographs and Slides

HELEN M. RIORDON
Public Schools, Washington, D. C.

IN January 1927 I conducted an experiment to help determine the value of the use of stereographs and slides in the teaching of reading in the 1A grade.

As a preliminary step, I investigated various sources of information to find out what had been done elsewhere along this particular line, but I was able to locate very little help of a specific nature. I based my experiment mainly on the information given in the Teachers' Guide to the Keystone Primary Set, 1925, which was compiled by Miss Laura Zirbes who was at the time Investigator in Reading at the Lincoln School of Teachers' College and Lecturer in Elementary Education at Teachers' College, Columbia University.

The experiment was planned to cover three types of first grade classes, X, Y and Z, in order to observe the reactions of all possible groups to this method of teaching. I consulted Miss Clara Hickman, first grade supervisor, who was most helpful in suggesting teachers in the field in whose classes I might experiment and from whom I received the greatest cooperation.

The best reading group in each of these classes was given a series of three lessons on three consecutive days at approximately the same hour each day. Each lesson consumed about twenty-five minutes. The following plan gives the details of these lessons as they were carried out.

Lesson Plan for a Series of Three Lessons Given in 1A Grades

I *Subject*—Sheep and Their Use

II *Aim—General*

1. To evaluate the use of stereographs and slides as an aid to the teaching of reading and the stimulation of oral language.
2. To teach the child to obtain information by keen observation and study of pictures.
3. To enrich the vocabulary by connecting the objects shown in the picture with their written symbols.
4. To stimulate interest in reading by having the child make and read his own story about the picture.

Specific

1. To teach the appearance of the sheep and its particular value to man in the use of its fleece for clothing.

III *Materials*

1. Stereoscope
2. Stereographs
   No. 173—Sheep in Pasture, No. 190—Sheep on range, Keystone, 600 Set.
3. Slide projector
4. Slides—uncolored
   Sheep in pasture, Sheep on range—(same pictures as above stereographs)
   Shearing sheep by hand
5. Sample of fleece that had been cleaned and combed.
6. The blackboard.

IV *Procedure*

Lesson 1

(The small reading group to be used varied in size from 8 to 12 children. This group came together in one part of the room while the remainder of the class continued with their work at their tables.)

"Would you like to hear a story about a little friend of mine who lives out in the country? His name is Baa-Baa and although he cannot talk to me he is very friendly. All day long he wanders about in the fields and meadows with ever so many of his friends. He eats a great deal of grass and enjoys himself very much. Would you like to see a picture of him with some of his friends. Look to find out

1. What Baa-Baa is
2. Where he is
3. What he is doing

*Pass stereoscope containing stereograph "Sheep in Pasture" from child to child. Play the game, "Find out but don't tell". After each child has found the answers by observing the stere-

*Explanatory Note—The stereoscope and stereograph are best employed as an aid to individual study. The best procedure would have been to place the stereograph on the table in the class library and put the three things to find out on the blackboard. Then the children would have studied the pictures at leisure and have been prepared when the time came to have the lesson. This was impossible because only one of each stereograph was available and some of the lessons in the various schools were given the same day. This necessitated that the instructor carry with her the materials needed at each lesson.

ograph he shuts his eyes tightly and waits. The children had been instructed previously in use of the stereoscope so all knew how to manage it. When all are ready discuss the picture.

Who is Baa-Baa?
How did he look?
How would he feel? (Use sample of fleece)
Have you heard of Baa-Baa before?
Where was Baa-Baa?
What was he doing?
Was Baa-Baa alone?
What do we call a number of sheep together? (develop "flock")
What do we call Baa-Baa's coat? (develop "fleece")
Could you draw a picture of Baa-Baa and show something he likes to do?
Would you like to see Baa-Baa again?
(Project on the blackboard the slide which corresponds to the stereograph the children have just studied. Have the children work with the projected picture)
Who can find Baa-Baa?
(Child points to a particular sheep and teacher prints name on the projected picture of Baa-Baa)
Show us the flock of sheep.
(Teacher prints "flock of sheep" on projected picture)
What do we call the place where they are?
(Teacher prints "in the pasture" on projected picture of the pasture.) (Phrases underlined in each of the following units show the words written on projected picture during discussion).

Would you like to have a story about Baa-Baa and tell what you have seen in this picture? You tell me what you would like your story to say and I'll write it on the blackboard. Then we will see who can read it to us.

(*Unit developed by X group*)

We see a *flock of sheep*
The sheep are in *a small pasture.*
The sheep are *eating green grass.*
Baa-Baa is a friendly sheep.
Baa-Baa has a black head and four black feet.
He likes to eat grass.

(*Unit developed by Y group*)

We see a *flock of sheep.*
The flock of sheep are *in a meadow.*
The sheep are *eating grass.*
Baa-Baa is a little sheep.
Baa-Baa has a black head and four black feet.
Baa-Baa has a warm wool coat.

(*Unit developed by Z group*)

We see a *flock of sheep.*
The sheep are *in a field.*
The sheep are *eating grass.*

In each group the story was developed one sentence at a time and read. Then one child at a time read the entire story. When the children were reading the parts of the story the lantern was snapped off so that the slide would not crack from overexposure to heat.

At the end of the first lesson the children were asked if they would like to talk more about Baa-Baa on the next day. All said they would.

Lesson 2

Would you like to find out more about Baa-Baa today? Sheep are very kind and gentle animals and they need to be taken care of. When they live far out in the country they wander all about eating the fresh green grass. To keep them from harm they usually have two protectors. Can you find their protectors in the picture?

(Use same procedure as in Lesson I. Stereograph shows sheep grazing on range with man and shepherd dog in foreground.)

Who are the two protectors?
What is the man called?
What kind of dog is that?
Have you ever seen one like him?
How does the dog help Baa-Baa?
How does the shepherd help?
Shall we write a story about this picture as we did yesterday?

(Project on blackboard the slide corresponding to stereograph used and discuss the picture before writing.)

(*Unit developed by X group*)

Sometimes Baa-Baa and his *flock* wander far away.
The sheep are looking for grass *in a larger pasture.*
The *shepherd* goes to take care of the sheep.
The *shepherd dog* goes too.

(*Unit developed by Y group*)

Sometimes the sheep wander far away.
The sheep are looking for grass.

A *shepherd* goes to mind the *flock of sheep.*
The *shepherd dog* goes too.

(*Unit developed by Z group*)

The sheep are *in a big field.*
The *shepherd* takes care of the *sheep.*
The *shepherd dog* helps him.

The unit developed in the first lesson was left on the board so that the children went back and read thru the two units. They all agreed that they would like to hear more about Baa-Baa.

Lesson 3

Project the slide showing sheep being sheared by hand and discuss carefully. Answer questions raised by the children and stress the fact that the sheep is not hurt but his fleece is cut just as we have our hair cut. Work with the projected picture and discuss.

What are the men doing?
What are they using?
Why are they cutting Baa-Baa's coat?
What is his coat called?
What do we make out of his coat?
How do such things feel to us?
Why do we use things made of Baa-Baa's wool?

Discuss woolen articles children are wearing and any others.

(*Unit developed by X group*)

Men cut off Baa-Baa's coat in the summer time.
The men use *big shears.*
The sheep are not hurt.
We use *Baa-Baa's warm wool coat* to make woolen *clothing.*

(*Unit developed by Y group*)

Men are cutting Baa-Baa's coat.
It is summer time.
The men use *big shears.*
The men do not hurt *Baa-Baa.*
We use Baa-Baa's *warm wool coat* to make woolen *clothing.*

(*Unit developed by Z group*)

Men cut *the coat* off *the sheep.*
We use his coat for warm woolen clothing.

In each class the children went back and read through the entire unit. They asked to see the slides again so the three slides were projected and the children pointed out things in each in which they were particularly interested. The entire class usually participated in the showing of the three slides and the reading of the entire unit, creating a splendid audience situation.

V *Follow-up Work*

1. Crayon drawings of various phases of the unit colored.
2. Cuttings of Baa-Baa, the flock, the shepherd, and the shepherd dog.
3. Poster made with cuttings.
4. Scrap book containing pictures cut from magazines and various sources showing articles made of wool.

VI *Comments*

1. In each class the first lesson showed lack of spontaneity on the part of the children probably due to their unfamiliarity with the teacher and the material used.
2. The participation and responses of the children increased greatly in the second lesson except in the Z groups and in the third lesson the reactions were quite spontaneous.
3. In each Z group although the children participated and were interested much more effort was expended by the teacher. However, it was felt that the children responded much better to the stimulus of the projected picture than to any other means previously tried by the several teachers of these Z groups.
4. It was interesting to note that the reading units developed by the X and Y groups were about the same in length with but slight variation in choice of words. The reading units developed by the Z groups were very meager but I felt that much help could be given such children by means of this type of teaching.

General Conclusions Regarding the Experiment

1. Stereographs used in conjunction with slides make a valuable device in teaching reading and motivating language expression with all three types of children (X, Y, Z groups).
2. These two aids are very valuable in giving correct concepts.
3. Children of slow and average groups will be helped in specific ways and accelerated groups will be inspired to do their best with added pleasure.
4. Children of average or accelerated groups can study stereographs in their free time to discover answers that have been assigned.
5. Children of the class who are not in the working group are not disturbed by the use of the projector after the novelty has worn off.
6. The teacher can readily learn to manage the

projector and work with the children at the same time.

7. Children must be taught to study both the stereograph and projected picture but they can learn a study technique very readily.

8. It is feasible to project on the blackkboard in order to write on the picture. Good projection can usually be obtained without drawing the shades if the projector is placed within 10 ft. of the blackboard thus giving a smaller picture. It must be kept in mind, however, that the best projection is obtained when a white opaque screen is used. It is suggested that the picture be projected on a screen for study purposes and the story written on the blackboard beside the screen.

The Cinema in England

Oswell Blakeston

Part I—The Avant Garde

WHEN I wrote my first article in The Educational Screen I promised at a later date to review the film situation in England. I made the promise in December 1928 and, since then, I have been waiting for some more hopeful data to add to an accumulation of rather grim facts. Englishmen allow clever foreigners to make all manner of jokes about England but, when British films are dragged into the question, it is thought to be a little bitter.

However, within the last twelve months, London has begun seriously to nurse a filmic avant-garde. For years young men, with shirts wide open, have flocked to private screenings of generally dull and almost invariably dated pictures on a Sunday afternoon. (One must not exclude their occasional girl-friends clad in black velvet jerkins). Taking into consideration the fact that these exalted folk never attend a performance at a commercial cinema, the observer cannot be surprised that they have simple tastes, cooing with satisfaction at the slightest evidence of sophistication in the provided entertainment. (How clever of them to have thought of that, my dear!)

Naturally, there is bound to be a reaction; I mean that the genuine artists felt bound to show the high-brow dilettantes exactly how vital and powerful a medium is the cinematograph.

Len Lye, a great fellow with a great laugh, came first. He planned a film in three movements, to be called *Tusalava*, which is the polynesian for "eventually everything is just the same". So far the prologue only has been completed; a section consisting of a series of animated line drawings such as are usually employed in comic cartoons. The labour involved in the conception of the dynamic designs took the artist two plucky years. At first things went wrong; he tried to get his ideas over by wriggling jointed wooden figures. When he found this method unsatisfactory and jerky he rushed on to take a lot of film; unfortunately it was discovered to be incorrectly exposed and had to be reshot. Luckily, Robert Graves, the poet, Norman Cameran, and several other members of London's literati, came to the assistance of the energetic New Zealander.

Life cells form the actual *motifs* of the diagrams; biology is their inspiration.

Throughout the greater part of the picture the screen is divided into two parts; one black, the other white. The blackness is, however, prone to be sucked from one panel to another, or to jump, dramatically, from right to left. The size of either panel is in no way arbitrarily fixed. Symbolism can be interpreted as a depictment of an outside element which attacks the true spirit of the artist. There is a self shape which develops into a primitive totem. The attacking element attempts to assimilate the shape but, in so doing, is itself annihilated.

Composition is reminiscent of Kandinsky.

During the first section the screen alone is considered; there is no *montage*, superimposition, or tricks with the camera; everything grows, before the eyes of the spectator, from the original dot theme. The second section, on the other hand, deals with plastic figures; figures of the earth and sea.

Layer upon layer the earth builds up; while the sea corrodes, washes away. A climax is reached when the earth figures turn into palpitating light, recessed circles of vibrations. In its eternal role as destroyer the sea figure forms a contact and, again, there is annihilation in a violent series of electric sparks.

A ballet movement is planned for the third section; at the moment it is rather nebulous. It will be a solution to the problem of part one and two. I hope that Len will have the pluck to finish his splendid project. Of course, audiences in London were too slow and stupid to regard it as a burlesque of the educational film. Neither could they comprehend *Light Rhythms;* an essay in pure light exhibited at the Shaftesbury Avenue Pavilion.

Frances Bruguiere, the photographer, who is a painter and sculptor, directed.

F. B. has an absolutely individual approach; he is interested in painting with light. Let others take pretty-pretty landscapes, and pools of oil (in moments of inspiration), it is all very admirable. Bruguiere *creates,* he does not *record;* his works are poems. Those of the others are good, or excellent journalism.

His studies have an astonishing quality of directly reaching the subconscious; they call for instant response in people with any sensitivity. This is because his light is *controlled;* a high light placed here, a shadow definitely there. Light has been used as a fluid, has been intensified at wish; light has been made into a form. There can be no talk of happy accident; his camera patterns being his own as he sketched them and lit them. Nature should be given the credit for most of the pictures which are snapped by the average photographer; Bruguiere owes nothing to Nature. His world is one of warmly ravishing abstractions.

He chose to experiment with still photography because he realized that he could obtain nuances of shade impossible with mere pigments. He knew, too, that there was something to be said with light falling periodically on reflectors; therefore, he turned to cinema.

I have written much about *Light Rhythms* in *Close Up* (the English review, devoted to the art of the cinema, that is edited by the brilliant writer, Kenneth Macpherson). Perhaps the best thing I can do here is to quote a couple of paragraphs.

"Light sweeps the screen slowly. The darkness of the screen expands and contracts; that is another way of looking at it. Light becomes complicated; definite forms merge while pattern is lifted (by light) off pattern. Diagonals and horizontals are at war; are parts of a machine working in perfect accord. Forms come back and are recognized; light peeps from behind light.

"Speed follows quiet, boldness balances indecision. Light takes wings, flutters breathlessly across the screen; light takes the shiny scales of a fish, swims, in blurs, beneath the sea of the theatre; light is banished from the screen, a small triangle alone remaining, yet returns to riot over the black spaces; light becomes thoughtful, building cones and pyramids, stating their outlines coldly, with the clarity of a Euclid, then juggling with them like a spangled lady at the music-halls; light is held like a sword, to slash; light becomes rotten, like a medlar, and dissolves in its own sweetness."

Light Rhythms is unique in the annals of the cinema; it is odd that it should come from England, in which sleepy country it has the distinction of being the first native abstract. It is, also, the first complete film by Bruguiere. Historically one can recall *The Way,* an earlier effort, never finished, because Sebastian Droste, the principal actor, died before the film could be completed. Existing fragments have made this work world famous. Although dealing with a less stimulating type of movie, story subject, it gave a precedent to the masters of super-imposition who dazzled the world in the golden age of Ufa.

The scenario concerned various physic states. A man, born naked into the world, entered a cafe. He became amused by the garments worn by the men, removing them from their owners' frames and trying them on in peacock happiness. He met a woman; joined a circus; pictured himself dead; had a phase in which he lusted for power; set himself on a mock throne as a mock emperor. Finally, he fell victim of a religious complex. Instead of sets, shapes of light and parts of the artistes' bodies were woven into the background. Fringes of cheese muslin (out of focus) were moved so that their speeds increased when the action was unimportant; they served as stationary vignettes at the time of the strong scenes. . . .

C. O. D. a skit, by some young men at the Stoll Studio, was accepted by certain critics as evidence of intelligence. These young hopefuls got together to fabricate the above-mentioned in order to pass the time while their studio was being equipped with sound apparatus. George Jean Nathan first thought of the wonderful phrase, "The producers found themselves with their æsthetic pants down."

Should I mention my own short, *I do love to be Beside the Seaside?* A joke about directors favoured by Parisian cineastes; a joke that was too local. Anyhow, what can be more burlesque than a film itself?

Other would-be highbrow films will be dealt with in the commercial section, where they rightly belong.

Part II—Commerce

SURVIVAL of the fittest is the law which governs the British commercial cinema; the survival of those fittest to survive. Certainly, the survivors are not fit for anything else.

Wardour Street is the hive of the British industry; a grubby, mean thoroughfare full of second-hand clothes dealers and heavens-knows-how-many hand tarts. A classical joke relates that every window springs open whan a voice calls out "Samuel! !"

No pretense is solemnly made of celluloid being anything beyond a lucrative form of business. Luxurious offices, cloaking the shabby transactions of the New York film merchant, have no place in honest

Wardour Street; mellow phrases of the art critics are not bandied in selling the wares.

Among the characters parading in this charming neighborhood is the ex-American cutter, who always wears a bowler hat, cotton gloves of soiled whiteness, and a cigar (the ash is knocked, while he is at work, jauntily into the film bin). Hollywood gave him a tearless good-bye, years ago, yet the moguls of the English cinema world, believe him immaculate. The nabobs—those who hold the purse strings—trust that they will win a universal market for their films by virtue of this derelict's antiquated slickness. A rare glimpse may be had, around these parts, of an English star, an ageing lady, I fear, with a pock-marked face (get the cameraman to speak on this topic), and eyes that cross for a whole day after she has spent a hectic night. Producers can collide with the unwary stranger; they rush hither and thither arranging for their next production but one. They are distinguished by their black hats, all the colour of their appeal being concentrated in the tartan of their plus-fours.

There is no need, while such people are to be found in the cushy jobs, to enquire whether, and when, British studios will possess proper apparatus. The presence of these nit-wits is ample explanation why *The Marquis of Bolibar* was held to be an artistic film for the simple reason that it was impudently dull, and *High Treason* hailed as original because it was a *Metropolis* in woollies. As long as script girls are flat-heeled dames with Kensington faces, cameramen are drunken rakes, and assistants boys who have failed to pass their examinations, British films will remain the laughing stock of Europe.

I am conscious of having been cheaply sarcastic in this vein many times before. It could be argued that Hitchcock made *Murder;* a credible talkie using sound, and distortion of sound, in a really pioneering way. It could be seconded with the fact that *The Lost Patrol* had a virile grip of the art of yarn spinning. The answer is that these dim manifestations of intelligence make the abuse worth-while; otherwise this article would be as epigrammatical as a manifesto which declared that pseudo-tudor houses are ugly.

Were things a little less lost I would be the first to make a noise about it. Obviously, being a film journalist, I would welcome some new copy about those whose lives are spent in procuring tame joys for the respectable bourgeoisie; obviously, being a lover of the cinema, I would be prepared to greet the new order. The truth is whatever I say, do, or write, Wardour Street will persist.

Films, under the present system, the present Wardour Street system, are "handled by renters", men who undertake to foist blocks of American quickies on the owners of theatre chains. The boss of an extensive chain of theatres, working in co-operation with a renter possessing a couple of supers in his office, can make a potent enemy for the independent man with a year's booking of better class pictures.

The renters get rid of the tins in their cellars by giving a trade show to the exhibitors (the actual men in the theatres). In practice the audience at a London trade show is recruited from relatives; exhibitors always have relatives who would attend free shows even if they were not relatives. Exhibitors, themselves, rely on the judgment of "viewers" who write in the trade papers. Their facile good opinion is based on the amount of advertising matter placed, by the particular renter, with their editor.

After all press interest has been lost in a picture, in other words months after the trade show, the picture is released. Those English men and women flock to see it who would, themselves, have produced a similar abortion.

The alive, modern writers have made no move to negotiate with the commercial firms. Kenneth Macpherson, the most significant English author of the epoch, whose *Gaunt Island* and *Poolreflection* rank as the best contemporary literature, simply turned his back on the trade. His faith in films was so phenomenal that he retired to Switzerland to make his own. His brother writers have not had the inclination or the capital to make this magnificent gesture.

Likewise, real musicians have been cold shouldered by the four sharp organists of Wardour Street. Edmund Meisel, a visitor on British soil, contrived to dope, or sand-bag some supervisor into alloting him the job of synchronising the British masterpiece, *The Crimson Circle.* Finally, when they had purchased his services, at a fat salary, they put countless restrictions on him, thwarted him at every turn, till he left the country in disgust. (He died, the other day, in Berlin). William Walton, Constant Lambert, and the other avant-garde English composers could not afford to lose time and dignity trying to obtain a similar experience.

Young artists are not lured, by up-to-date officials, to join the art-departments of British studios. Old scenery is knocked into shape for picture after picture. Should the setting be specially constructed the furniture will be borrowed without reference to the artist's scheme.

Posters are in the hands of publicity agents; a tribe recognisable in any corner of the earth. There are exceptions, just as there was *Blackmail.* Mabel Lapthorn managed to get some excellent work on to the hoardings. Her posters were built up on geometrical

(Concluded on page 151)

NEWS AND NOTES

CONDUCTED BY THE STAFF

The Future of Talking Motion Pictures

"Talking motion pictures are the medium of universal opportunity and an instrument that will profoundly influence economic, political, cultural, and religious thought in the future," J. E. Otterson, President of Electrical Research Products, Inc. declared in a recent radio talk on "The Future of Talking Motion Pictures." The talk was broadcast from New York City on the Halsey, Stuart & Co. radio program, the fourth in the series of addresses on present business problems and conditions by leaders of industry, business, and finance.

In the course of his talk Mr. Otterson pointed out the interesting fact that motion pictures are the product of telephone research. He also showed that the entertainment field, in which the talking pictures have been of primary importance, is only one of many fields in which the pictures will be used in the future. A close student of the industry, Mr. Otterson visions the talking picture as a factor of outstanding importance in the fields of education, religious teaching, politics, and industrial training.

"Silent motion pictures have been used in the field of education for a number of years. The addition of speech supplements the instructional quality of the picture itself and makes it possible to bring to the classroom the personality of great teachers. Instructional material is presented in a form that is at once entertaining, understandable and impressive. Already several hundred educational talking pictures have been made and their number is constantly and rapidly increasing. Experience with these has been most encouraging. They have been presented to pedagogues and pedagogical gatherings throughout the country and have been received with universal approval and enthusiasm.

"In the field of religious teaching, talking motion pictures make it possible for the sermons of great ministers to be faithfully reproduced in even the smaller churches in rural communities and for the small church to have the music of fine organs and of great choirs. They offer a medium for the dramatic presentation of Bible stories and teachings. They have received the approval of leaders of churches of all denominations. A studio organized by a group of churches has recently been opened in California for the purpose of making religious talking pictures exclusively."

"There are few fields of education or training in which talking pictures have not already been used," Mr. Otterson said, "and no conceivable field to which they cannot contribute. The talking motion picture not only creates a permanent record but makes it possible to distribute this record throughout the world, and to present it at convenient times as frequently as may be desirable for purposes of instruction or entertainment. We are concerned not only with the acquisition and accumulation of knowledge but with the spread of knowledge, and for these purposes we require a medium that will at once establish a permanent record and make it available to those of this day and to posterity. Their value lies not only in the effective presentation that can be made but in the wide distribution that is possible.

"There is a philosophy which teaches that we live to make life better for the generations to come, and when I contemplate the opportunities that lie before the children of the next generation to become rich in learning and knowledge, I envy them the opportunity for a broader and fuller life than has been made available to you and me."

Visual Instruction Emphasized at Childhood Association Meeting

Some 2000 kindergarten and primary school teachers, attending the annual convention of the Childhood Education Association in Cleveland the last of April, discussed changes in methods of schoolroom instruction, stressing the importance of visual methods. It was the conference opinion that children in the primary grades should spend less time in their classrooms and more time exploring firsthand their surroundings, these trips to be supplemented by classroom instruction. Talking pictures should also be utilized as one of the principal modes of instruction.

Dr. Beryl Parker, assistant professor of education in New York University, asserted that the trend toward visual education foreseen for this country already has taken in Europe, particularly in Austria, Germany, Switzerland, Czechoslovakia and Denmark.

Wisconsin Launches Pictorial History Project

Plans are being made for a very complete pictorial history of the state of Wisconsin as a whole and also of each local community as well. The work is being undertaken by the Bureau of Visual Instruction of the University of Wisconsin, in cooperation with the State Historical Society, who will supervise and help direct.

A three-reel citizenship film, entitled "Wisconsin —Its Government at Work," for the use of Wisconsin schools has just been completed, as part of the project. We hope to present an extended account of this film in an early issue.

The Conservation Commission has just announced the release of a new reel on the outdoor phases of Wisconsin's history, entitled "Out-of-Doors in Wisconsin," giving pictures of historic mounds, Indian scenes and outdoor activities.

Department of Agriculture Exhibits Analzyed

The "talking hen" and the "talking cow," action exhibits of the U. S. Department of Agriculture which have been shown at many fairs and expositions, have striking elements of appeal and persuasion and are based upon principles of good psychology and the mechanization of ideas, according to Dr. F. A. Moss, psychologist of George Washington University, and George A. Weschler, consulting engineer and professor of engineering of Catholic University, both of Washington, D. C.

At a recent conference of officials of the department and representatives of the International Association of Fairs and Expositions, these specialists in two widely different fields discussed the principles and many details entering into educational exhibits. The representatives of the fair association were in Washington studying the exhibit material being prepared by the Office of Exhibits of the department for use at fairs and expositions throughout the country next summer and fall. They represent about 2,000 fairs in the United States and Canada, and it is expected that the discussions by the specialists will aid not only those who are preparing exhibits but also those who will use them in educational programs.

"Exhibits," Doctor Moss reminded the conference, "to be psychologically correct must possess the power to arrest the attention and persuade to action." He said that the Government exhibits fill these requirments and are fundamentally right in principle. He made several suggestions for making some of the exhibits even more striking and consequently more easily remembered.

Professor Weschler pointed out that the department's educational exhibits show the modern trend in the "mechanization of ideas," which makes use of light, sound, and motion. "No other institution," said Professor Weschler, "is doing just the same type of work as the Office of Exhibits of the Department of Agriculture. The problems they meet are unique." He suggested to the department certain commercial machinery that would produce various effects economically and conveniently, and materials for lighter and stronger structures, both important factors in exhibits that must be transported frequently.

Television Motion Picture Made

It has just been announced that a motion picture film of images appearing in a television receiving set has been successfully made by General Electric Co. The originals of the images were in another part of the local laboratory. The company also has succeeded in a test transmission of images across the sea by television.

International Educational Film Conference to be Held in Vienna

According to the Motion Picture Division of the U. S. Department of Commerce, it is planned to hold an international conference on educational films in Vienna, May 26 to 31, under the patronage of the Federal Minister of Education and the mayor of Vienna. Prominent experts and men of science will attend the conference to discuss the ever increasing problem of the use of instructive and cultural films in schools and centers of public education.

Nine commissions will be appointed to deal with the individual aspects of visual instruction such as pedagogics and psychology of the educational film, the film in service of science, the comparative value of 16 and 35 millimeter films, film testing, training of teachers, and the film as a factor in adult instruction. A special committee will be appointed to study film problems of the day, such as sound films.

A detailed program is being worked out jointly by the Vienna Committee and the International Chamber of Educational Films in Basel, Switzerland.

The conference will be accompanied by an exhibition of film equipment at which time special films, recommended by the individual commissions of the various countries, will be shown.

Information may be obtained from the General Secretariat of the International Chamber of Educational Films in Basel, Switzerland, or from Dr. Hubl, Uraniastrasse I, Vienna I, Austria.

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

The Historical Outlook (March) "The Making of the Pageant of America", by John Allen Krout, Ph. D., Columbia University, suggests that:

During the last forty years an increasing number of contributions to the literature of American history have been the result of co-operative effort. Some of these ventures, unfortunately, have borne the stamp of the counting-house rather than of the study, while others have reached only a small circle of professional historians. Within the decade, however, there have been two notable exceptions, both published by the Yale University Press, *The Chronicles of America* and *The Pageant of America.* Each series was written and edited by experts who realized that the record of the past should be as interesting for the reader as were the actual events for the participants.

The author then discusses, at length, the scholarly and comprehensive manner in which this big task was undertaken.

The fifteen volumes of the *Pageant* are in many respects unique. No other history has ever been so profusely illustrated. Within its covers are more than eleven thousand pictures, selected with discrimination from a total of thirty-five thousand drawn from the museums, art galleries and official archives of seven countries. To collect, arrange and reproduce artistically this vast collection of Americana required a common understanding and a careful co-ordination of effort among research workers, authors, historical scholars, editorial assistants and publishers. That the complex organization responsible for the project functioned smoothly and effectively will be evident to the students who consult the series in classroom and public library, as well as to the more casual readers who enjoy its pages in the quiet of their own homes.

The idea underlying the *Pageant* took form while the Yale University Press, which had just published *The Chronicles of America,* was experimenting with the presentation of the drama of American history through the medium of the motion picture.

This extensive review gives a very thorough idea of the method and content of the Fifteen Volumes. It should be listed by every general and school librarian.

The Living Age (April) "Britain's Talkies Come To" presents Mr. John Maxwell's assertion that the talkies have turned out to be a great boon to his concern. As President of British International Pictures his statement, that "up to the time when Al Jolson in 'The Singing Fool' revolutionized the entire movie industry overnight, British films had been going from bad to worse," is an authoritative one. The idleness that followed in his studios, the threatening monopoly by American talkie production were disheartening aspects to the British producers. However, the difficulties of American slang, "particularly in the provinces" soon turned the tide, leaving " 'Blackmail', the first all-British talkie . . . a great success".

Said Mr. Maxwell, "What a relief to hear pure English on the screen again". English audiences remarked, "What a fine language we have." Much as one may ignore some precious familiar figure and appreciate it only when, suddenly, it has been stolen from you, so, the writer suggests, "the English language suddenly came to them as a new and exciting discovery" after they had had "to strain forward, listen to every word, puzzle over the new idioms, and try to enjoy the twang."

The writer then discusses at length the certainty that Britain will dominate English talkies because of English dramatic tradition, English wealth in numbers of trained actors, English nearness to European centers, enabling the importation of native French and German actors at a smaller expense than that sustained by such importation to Hollywood. The writer quotes the springing up of nationalistic feeling against bad American substitution, a mongrel Spanish or French or German uttered by poor linguists.

The silent film was, indeed, a tremendous influence in developing international thought, feeling, and general friendliness, whereas the "talkies" are definitely nationalistic in influence. However, as the writer concludes, no art can remain nationalistic and live, and England can afford to import entire casts at an added cost of only 60% to production totals.

Movie Makers (April) Of particular interest to our readers are the following articles appearing in this issue: "Laughs from Leftovers", "Notes of a Cine Naturalist", by Dr. Raymond L. Ditmars, and "The Medical Movie Speaks", by Louis M. Bailey. The first article is rich in suggestion as to the material near at hand for shorts of both an educational and entertaining nature. The second offers help to the teacher of botany and zoology who may be supplementing his classroom work with amateur films of his own making. The third article is an account of how the surgeon is embracing the educational talkie.

In the department of "Educational Films", Mr.

Louis M. Bailey quotes Dr. Harry Kitson's summary of those points in favor of schoolroom use of the talking film.

It will prove a useful supplement alike to textbook and to teacher. It will not wholly take the place of either. It can, however, bring the textbook to life and it can relieve the teacher from the retailing of information, leaving his energies free for the higher role of guide in the learning process and giving him more time for attention to individual pupils.

It will improve the quality of instruction. At every point where the talking film proves at all usable, it can present instruction by the masters instead of by the mediocre upon which we must all too often lean.

It will make possible frequent repetition of materials, where desirable, without consuming the teacher's time for such repetition, and insure that the repetition shall be exactly the same.

It will make possible a widening of the curriculum that might not be possible if teachers had to be hired and expensive equipment bought.

It will enable pupils to learn through the eye as well as through the ear—the former sense not always being adequately employed in learning.

Yale Review (Spring Number) "Books and Films in Russia", by Prince D. S. Mirksy, is a fascinating discussion of the subject . The Slavic viewpoint, particularly as evidenced in the modern Russian literary and cinematic fields, is rich in artistic and spiritual challenge. Quotation from the article is difficult. We are content, therefore, simply to recommend it to those of our readers who are looking far ahead in the development of film art.

The New York Times (April 12) "Clever Puppet Show Pleases Los Angeles" reports for us a delightful "last word" in the use of puppets.

Carved out of the busiest section of Los Angeles, in the old Spanish Plaza, with its historic mission and abode buildings, is a miniature Mexico just one block long.

The people who mill about this little street are actors in a picturesque scene—Mexicans in native costumes, sightseeing Americans and soap-box orators trying to outshout the native singers and banjoists. Here is the thief's market, the antique shop, the street food vendor and the quaint fortune teller's den. They form a striking foreground for the "Teatro Torito"——unique among the puppet theatres of America—in which the Yale Puppeteers play to full houses of the elite in the theatre, the moving pictures and the arts.

The puppet orchestra opens with a selection which by its delicate movement and character design creates the mood. The master of ceremonies, George Arliss, a faithful likeness in appearance and mannerism, introduces his colleagues—Marie Dressler, in a witty song; Jetta Goudal, in a crying fit; Charlie Chaplin, Douglas Fairbanks and Greta Garbo. Each of them indulges in persiflage, the scene being aptly named "Belittling Hollywood."

The puppet show breathes sophistication, but none of the numbers surpass "Mister Noah." This is an up-to-the-minute satire in which Professor Albert Einstein is the first mortal whom Noah meets after landing and who, indifferent to the world and even to the temptations of Los Angeles real estate agents, smiles benignly and goes on studying the stars.

The reporter then gives his readers an interview with the puppeteers from which we do not quote but on two interesting points.

Puppets, I think, are primarily instruments of satire. They're a sort of tri-dimensional cartoon. They are surprisingly like human beings. And it's not mere likeness of feature and proportion either—it's a likeness of gesture and movement. Chaplin saw that. He stayed one night nearly an hour after the show, and his comments on pantomime and puppetry and acting were worth listening to.

Book Review

CENSORSHIP OF THE THEATER AND MOVING PICTURES, by Lamar T. Beman. The H. W. Wilson Co., New York, 1931.

This volume presents the pros and cons of its subject, presenting, first, briefs for the affirmative and negative sides of "Federal Control as a solution to this problem," following these outlines with a complete list of reference sources. The bulk of the Handbook comprises quotation from periodical, press, and book literature on the subject. It does not attempt to solve the problem it presents, but simply to lay before its readers a comprehensive survey of what has been said and claimed for both aspects by those who think clearly and authoritatively on their respective sides of the controversy.

An Indispensable Directory

If you use motion pictures in school, church or community work, or contemplate their use, you need a copy of the famous "1000 and One Blue Book of Non-Theatrical Films"—a complete directory of educational and entertainment films, listing available 35 mm. and 16 mm. silent and sound subjects, with full information as to where they may be obtained. **Price 75c.**

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THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Air Police (Kenneth Harlan) (Sono Art) Mediocre thriller—much excitement but little sense—about two buddies in border patrol air service who fight smugglers and fall in love with same girl.	Hardly	Hardly	No
Bachelor Apartment (Lowell Sherman and Irene Dunne) (RKO) Gay, naughty little play, suavely played and deftly directed by Sherman in his usual vein. Wealthy, philandering bachelor uses his rich apartment for habitual rendezvous, which affords unlimited risque situations, innuendoes, suggestive dialog, etc. Thoroughly sophisticated play for those that like the kind.	Depends on taste	By no means	No
Behind Office Doors (Mary Astor and Robert Ames) (RKO) The heroine, as sort of super-secretary, makes young boss president of firm. Stupidly unaware of her worth and love for him, he becomes engaged to society girl and loses his secretary temporarily to rich rounder. Then booze, Altantic City hotel, and narrow escape from seduction. Largely sex exploitation.	Cheap	Pernicious	No
Born to Love (Constance Bennett) (RKO-Pathe) Complex, slow-moving war-romance of two Americans, nurse and captain, in England. Illegitimate child—captain supposed dead—heroine marries wealthy Englishman. Captain reappears—divorce, but mother allowed to see child only at its death—sad clinch by lovers for ending. Bennett good, but more or less falseness in other character-portrayals.	Strong of kind	Better not	Of no interest
City Streets (Gary Cooper) (Para) Elaborate portrayal of racketeer life and atmosphere. Heroine's father big beer-runner—jail term for heroine—hero, a super-shot from the West, joins racket against heroine's wishes, but "he loves it." He rises to top of business, saves and marries heroine. Vivid and thrilling glorification of gangsterism.	Good of kind	Better not	No
Cracked Nuts (Wheeler and Woolsey) (RKO) Another cheap slapstick concoction built around two Brooklynites supposed to be rival claimants for throne of mythical kingdom. Thin and feeble story, tries hard to be funny with wisecracking dialog and ridiculous costumes and situations, but rather stale after pictures in same vein by same "stars."	Feeble	Poor	No
Daybreak (Ramon Novarro and Helen Chandler) (MGM) A picture like dozens of others. Gay Austrian army officer knows but one use for women and, when he falls in love with heroine, seduces and leaves her. She has to commercialize her charms. When hero returns, drawn by "real love," she laughs at him. Nevertheless—happy ending! Helen Chandler appealing.	Passable	Better not	No
Dirigible (Jack Holt, Ralph Graves, Fay Wray) (Columbia) Good propaganda for U. S. Air Service, with extraordinary air photography and continuous thrills. Human but extravagant story of South Pole expedition, by dirigible and airplane in rivalry. Disastrous to both—some idiotic recklessness, over-long-drawn-out sufferings—fantastic rescue—and usual ending with one rival heroically surrendering heroine to the other for love.	Unusual	Exciting	Very exciting
Dishonored (Marlene Dietrich and Victor McLaglen) (Para) A "war-spy" story, smoothly though slowly told, of a Viennese spy (Dietrich) and a Russian spy (McLaglen) as antagonists in love with each other. Unusual camera effects. Dietrich's suave, restrained acting particularly appropriate for this type story and rest of cast is good. Grim ending with heroine shot by firing squad.	Good of kind	Doubtful	Doubtful
Doctors' Wives (Warner Baxter and Joan Bennett) (Fox) Mature theme of groundless jealousy of doctor's wife, its folly and consequences, presented with strength and dignity, fine acting especially by Baxter. Largely avoids sex exploitation. Wife's infidelity made clear but not offensive. On the whole, an intelligent picture of real interest for adults.	Interesting	Too mature	No
Finger Points, The (Richard Barthelmess and Fay Wray) (1st Natl.) Above average newspaper-racketeer story, told with convincing realism and achieving fine dramatic suspense without extravagant methods. Green reporter from country learns "city game" fast, grafts on the racketeers—but heeds heroine's advice too late and dies by gangster guns. Clean, pleasing romance, but glorifies grafting by hero.	Good of kind	Doubtful	Better not
Flood, The (Monte Blue) (Columbia) Cheapest sort of old-time melodrama of the innocent small-town girl, the city slicker, the hero, the flood, the rescue. Dull dialog and mediocre performance.	Stupid	No	No
Front Page, The (Adolphe Menjou and Mary Brian) (U. A.) Fast and furious newspaper story, greatly exaggerated, much vulgarity and burlesque, but quite continuously thrilling and picturesque. Blase, wisecracking newspapermen represented as supreme powers making sheriff and mayor ridiculous. Menjou excellent in new role of hard-boiled, unscrupulous newspaper "chief." Plays up lure of newspaper life as stronger than "love."	Good of kind	Better not	No
Gun Smoke (Richard Arlen and Mary Brian) (Para) Crude western, supposed to show fighting superiority of Western yipping cowboys over Eastern city gunmen, who try to seize a Montana ranch and work its new-found gold vein. Childlike, naive, cheaply sensational, and Arlen's acting and voice are pitifully inadequate.	Mediocre	No	No
Hot Heiress (Ben Lyon-Ona Munson) (First Natl) Broad comedy about a humble hero marrying rich heroine who first tries to raise him to her social level, but finally accepts him on his own. Many lively and amusing moments, songs interspersed, but not very convincing.	Perhaps	Hardly	Doubtful

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Indiscreet (Gloria Swanson and Ben Lyon) (U. A.) Mature theme done with decency and charm, mostly human and true, with few false notes and largely avoiding objectionable stuff. Much whimsical comedy and good dialog. Heroine deceived by rounder, desperately saves her young sister from same man. Excellent work by Gloria Swanson and Ben Lyon.	Good of kind	Better not	No
Iron Man (Lew Ayres and Robert Armstrong) (Univ) Trashy story of young prize-ring champion whose success makes him snub his able and devoted manager, and whose dumbness keeps him ignorant of the nasty conduct of his cheap gold-digging wife until the very end. Excellent acting of Ayres and Armstrong wasted on such a picture.	Fair of kind	Better not	No
Kick In (Clara Bow) (Para) They tried leaving out the "It" in this Clara Bow picture and there seems to be little else left. She and her husband are both reformed crooks trying to go straight, but detectives make it difficult by constant hounding and suspicion. Happy ending, but otherwise hardly above ordinary.	Hardly	Passable	No
Kiki (Mary Pickford) (U.A.) The Belasco stage-play made into lively farce, with Mary Pickford playing hoydenish chorus-girl who means to marry the manager (Reginald Denny) at all costs. So full of slapstick that character values are mostly lost and it is unconvincing. Mildly risque in spots. Hardly an important production.	Fair	Perhaps	Hardly
Ladies' Man (William Powell and Kay Frances) (Para) Thoroughly unwholesome picture about mostly unwholesome people leading very unwholesome lives. Hero is supergigolo, having affairs with a mother and daughter at same time, but drops both for the heroine and dies before he can marry her. Usual excellent acting by Powell.	Depends on taste	Pernicious	No
Laugh and Get Rich (Edna May Oliver) (RKO) Fairly amusing domestic comedy, of very funny boarding-house lady with kindly but lazy husband, and daughter who loves a poor inventor. After laughable complications, husband's oil stock investment and sweetheart's invention prove successful and bring happiness.	Fair	**Amusing**	**Amusing**
Little Caesar (Edward Robinson) (1st Natl.) Above-average gangland play, with excellent work by Robinson as the tough, fearless Rico who rises from gutterdom to the top of gangdom—and back to the gutter and death by police bullets. Grim struggles, ruthless shootings, gangster dialog throughout. Thoroughly glorifies gangsterism.	Good of kind	Better not	No
Millionaire, The (George Arliss) (Warner) Another delightful picture from Arliss, an expanded version of his former charming comedy "The Ruling Passion." Very human story of retired business executive does a little business "on the quiet" for the good of himself and the hero. Excellent dialog, fine character-work, and an able supporting cast make it a notable picture.	**Excellent**	**Excellent**	**Good**
Mr. Lemon of Orange (El Brendel) (Fox) Crude attempt at burlesquing gangster plays with the elementary acting and child-like humor of El Brendel as its only assets. He plays dual role (where one is usually enough) as silly Swede and tough gangster, and mistaken identity brings about the supposedly funny situations.	Stupid	Better not	No
Naughty Flirt, The (Alice White) (First Natl) Cheap and feeble story about rich girl who goes the gay pace till supposed "real love" comes to end her wildness and the picture. Bases its appeal almost wholly on sophistication and sex.	Cheap	No	No
Not Exactly Gentlemen (Fay Wray and Victor McLaglen) (Fox) Western melodrama of many good qualities, thoroughly and legitimately thrilling, with human appeal dominant over the exciting action. Three leading characters — crook, gambler and horse-thief — are convincingly humanized by heroine. No cheap sex-appeal or vulgarity, and the "start over the line" for the Dakota gold fields beats Cimarron.	Good of kind	**Entertaining**	**Thrilling and good**
Prodigal, The (Lawrence Tibbetts and Esther Ralston) (MGM) Musical comedy above average value in songs, story, and character interest. Hero is wealthy Southern scion, but hobo by choice. His stay-at-home brother is contemptible hypocrite, cruel to his lovely wife, who deserves the divorce which brings happy ending. Tibbetts sings and acts hero part splendidly, and looks it except in physiognomy. Excellent cast.	**Very good of kind**	**Entertaining**	Too mature
Shipmates (Robert Montgomery) (MGM) A lively, wholesome comedy, thoroughly amusing and giving particularly vivid and true portrayal of life in the navy. Narrative construction is uneven and some of the comedy seems labored at first, but there are many excellent moments of character-play, genuine drama, and legitimate thrills. Montgomery notably good.	**Good**	**Excellent**	**Amusing**
Strangers May Kiss (Norma Shearer) (MGM) Highly spiced sex-play, showing marriage worth nothing except as last resort. Heroine lives glamorous life in Mexico for months with her lover. When he leaves, she tries other men in Paris and elsewhere. Robert Montgomery delightful as blase, devoted, but always unsuccessful suitor. Arbitrary "happy" ending fixes everything.	**Good of kind**	Pernicious	No
Tarnished Lady (Tallulah Bankhead and Clive Brook) (Para) Brazen heroine with gold-digging past gives up lover to marry wealth (Clive Brook)—can't stand it—goes back, but finds her lover in liaison with one of Brook's former cast-offs. Then, booze and promiscuity for a while—but her baby by Brook restores the marriage to good standing. Cheap story well acted.	Mediocre	Unwholesome	No
Ten Cents a Dance (Barbara Stanwick and Ricardo Cortez) (Columbia) A cheaper version of "Honor Among Lovers" — heroine refuses improper proposal of wealthy lover — marries spineless cad instead, to whom she is incredibly devoted. When husband is caught stealing, wealthy lover generously solves everything and now offers marriage. Could not, of course, have offered marriage at the start or there would have been no film.	Mediocre	No	No
Three Girls Lost in Chicago (Loretta Young) (Fox) Very lightweight story about three country girls coming to Chicago to make good. Adventures of two mildly amusing and harmless. But the third, a cheap wisecracking gold-digger, goes to the bad and nobody cares, not even the audience. Hardly worth anyone's while.	Cheap	Doubtful	Doubtful
Trader Horn (Harry Carey and Edwina Booth) (Para) Remarkable picture—vivid portrayal of grimness and cruelty of life as Africa lives it, both human and animal. Wonderful photography, scenery and animal action far more interesting than the melodramatic and artificial story, though the three chief actors are good. Thrilling—too strong in parts for sensitive children.	**Notable**	**Notable**	**Good if not too strong**

THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

Theatrical Film Reviews for May

[50] *RANGO* (Paramount)

A most unusual jungle picture whose chief actors are an old ape and his son. Ernest Schoedsack spent months in the jungle with his camera, and by some magic, photographed at close range such thrilling events as a fight between a water buffalo and a tiger, and the wild, headlong rush of monkeys to the treetops after an alarm. He has caught the fundamental principle of life in the jungle—struggle, and its necessary adjunct—vigilance. He never forgets to picture the bright eyes that are always watching. The episodes are linked together by the voice of Claude King, who explains to a little boy the happenings we see on the screen. Rango, so named because the little boy can't pronounce orang utan, is the little, wobbly ape who wins our sympathy with his first pilferings from the hunter's hut.

(*See Film Estimates for March*)

[51] *PARLOR, BEDROOM, AND BATH* (Metro-Goldwyn-Mayer)

Buster Keaton is passably funny as the bill-poster who is pressed into service as a great lover, by a harrassed bridegroom-to-be. Reginald Denny starts things, Charlotte Greenwood helps the comedy along with her own particular brand of fun, and Sally Eilers, Dorothy Christy, Natalie Moorhead, and Cliff Edwards are present for good measure.

(*See Film Estimates for April*)

[52] *JUNE MOON* (Paramount)

Ring Lardner furnishes the character and Jack Oakie plays him in his own fashion—the small-town simpleton with an overload of conceit. Between the combined efforts of Lardner and Oakie, the supply of small-town simpletons should be running short very soon now, and that will be a blessing—a minor one, doubtless, but still a blessing. Mr. Oakie so completely fails to endow his hero with any particularly lovable qualities, that the heroine's desperate pursuit of him is annoying and incomprehensible, because she looks intelligent, in spite of her mother complex. However, it's just a picture.

(*See Film Estimates for March*)

[53] *THE SINGLE SIN* (Tiffany)

Presenting a young woman with a jail record and a few other blots on her past, reforming, and marrying an upright husband. A shadow from the past arises in the form of a fellow criminal who threatens to tell all. In great anguish she turns to two old friends of her shady days, one of whom obligingly crowds the villain's roadster into a ditch. This is fatal to the villain. This masterpiece is somewhat indifferently presented by Kay Johnson, Bert Lytell, Holmes Herbert, Paul Hurst, and Matthew Betz.

(*See Film Estimates for April*)

[54] *THE CONQUERING HORDE* (Paramount)

Richard Arlen, buried with Fay Wray in the usual western, nevertheless gives a good account of himself. Claude Gillingwater and Ian MacLaren add luster to the cast, and then there are the cattle, of course.

(*See Film Estimates for April*)

[55] *ILLICIT* (Warner Brothers)

An illuminating treatise dealing with a young woman with a theory that marriage ruins love; wherefore, why marry? Pressure is brought to bear, so she finally marries her man, and then triumphantly demonstrates her theory. Only, of course, it doesn't work. Barbara Stanwyck, James Rennie, Ricardo Cortez, and Claude Gillingwater give good performances. One hopes, however, that Miss Stanwyck is going to overcome a tendency to slovenliness of speech which allows her supposedly cultured heroine to make such remarks as, "I love um, I want um, I won't let um go!"

(*See Film Estimates for February*)

[56] *BEAU IDEAL* (Radio)

The third of P. C. Wren's trilogy involving the Geste brothers to one degree or another, is by far the least effective. Of course, you remember *Beau Geste*, and you may recall *Beau Sabreur*. This is announced as a sequel to the first, but as it obliges us to go back and revise mentally some of the conclusions of *Beau Geste* as it was filmed, it starts off with a handicap. The main thread of the story hangs on the surviving brother, John, who is serving a sentence in the penal battalion of the French

Foreign Legion for killing his officer. Then Otis Madison arrives on the scene. He is an American in love with John's Isabel, who with quixotic heroism—though not so convincingly as the idolized "Beau"—joins the Legion in search of John. There are battles in the desert, plenty of sheiks and sand, and in the end, John is found and saved for Isabel. The story has little of the appeal that the first one had. Lester Vail as Otis declaims with oratorical fervor, and Ralph Forbes seems to rest on his laurels as John. Loretta Young and Hedda Hopper play the only other parts of importance.

(*See Film Estimates for April*)

[57] *UNFAITHFUL* (Paramount)

Ruth Chatterton giving a beautiful performance of a somewhat incredible character—a woman who goes to unusual extremes of self-sacrifice for her brother, but who is eventually rescued by a man with a better sense of proportion than she. Beautiful clothes, beautiful settings, and the smart society of London as a background, do much for the picture. Paul Cavanagh gives highly skillful treatment to an unsympathetic role, and Paul Lukas' cleverness is a little swamped by a too sympathetic one.

(*See Film Estimates for April*)

[58] *DOCTOR'S WIVES* (Fox)

What the doctor's wife does while her husband is being sympathetic to a lot of pretty women, is very solemnly made clear by Joan Bennett. She falls in love with the doctor's best friend. As this has been done before on numerous occasions, it is no longer any novelty. But at least, Miss Bennett is pretty, and Victor Varconi is satisfactory as the friend. Warner Baxter is the romantic doctor himself.

(*See Film Estimates in this issue*)

[59] *HONOR AMONG LOVERS* (Paramount)

A modern, sophisticated story of a wealthy business man and his secretary and the man the secretary marries. Frederick March and Claudette Colbert keep the picture on a high plane of intelligence, and even make it credible after it develops into melodrama. Monroe Owsley as the drunken husband simply transfers his performance of Ned Seaton from *Holiday* but as it's a good job, we don't mind much. Charles Ruggles plays the humorous, sympathetic friend much as usual, and Ginger Rogers plays nicely a part of no consequence.

(*See Film Estimates for April*)

[60] *LONELY WIVES* (Pathe)

One of those husband-wife-mother-in-law things. Edward Everett Horton plays two parts—the husband, and the actor who impersonates him so he can get out and enjoy himself while his wife is away and his mother-in-law acting as watch-dog. With the husband out, the actor in, the wife returning unexpectedly, and the mother-in-law locking them in their room, a wild time is had by all concerned. Farce, of course, is Mr. Horton's *metier*, but he is funny this time in a vain cause. Others in the cast include Laura LaPlante, Patsy Ruth Miller, and Esther Ralston.

(*See Film Estimates for April*)

[61] *TODAY* (Majestic)

Conrad Nagel and Catherine Dale Owen are here the victims of the most atrocious plot that ever came out of Hollywood. Not only is the story silly and badly constructed, but the direction misses its mark so widely that the audience, when it is not disgusted with the inanity of the thing, is in gales of laughter over its pathos.

The Cinema in England

(*Concluded from page* 143)

simplifications; her drawings being in different foci, to keep the groups separate, giving the eye abundant material over which to wander. Most posters, as can be imagined, are akin to the brochures issued by the publicity departments.

One bold man, Stuart Davis, revolted. He ran the Shaftesbury Avenue Pavilion on the lines of the Ursulines, offering good, Continental pictures. He introduced films by S. Sandy, Man Ray, Jean Epstein, and Rena Clain into his programmes. His reputation grew and grew; his clientele became smaller and smaller.

Two ingenious men worked the most useful lever in a snob country; they made the most of their social assets. In consequence, Mr. Anthony Asquith romps about at Welwyn Studios, turning out slightly humorous subjects photographed with the arty touch of nineteen twelve. And Mr. Ivor Montagu succeeded in manufacturing some comedies on suggestions of H. G. Wells; transpositions of music-hall playlets which were politely clapped by genteel souls.

In the August of nineteen twenty seven I wrote; "The people now in the movies try to keep a closed circle. Each is boosting his own child, mistress, or fancy boy. (Maddening web of petty jealousies). Money and influence are the determining factors; brains and education dead weights against the competitor." These words might have been penned to-day.

(The reader is at liberty to turn back to the first section and to start again. The circle is completed; the avant-garde and the commercialists are revealed on the same mental level.)

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THE CHURCH FIELD

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What One Church Has Accomplished With Movies

R. C. ADAIR

TRINITY Church, in St. Louis, has just completed her eightieth year of consecutive service in the same community. Most churches move as their people move, but Trinity has believed in staying, withstanding the storms of changing economic conditions and serving the people in the neighborhood.

Trinity Church started as a church that was ministering to a group of log cabin settlers. Later this group changed to a group of very wealthy and aristocratic folks living in the large mansions and estates. Gradually these estates gave way to the two and four family dwelling, which in those days were the apartment houses of their time. These gradually deteriorated, until now Trinity Church is in the center of a great tenement house district. Within its parish are 27,000 people, and there is only one other Protestant church of recognized standing in this district.

Upon coming to Trinity Church eight years ago this next fall, our staff was informed that a Sunday evening church service was out of the question in this neighborhood that no one cared to go, and no one would go, and that if the Sunday morning church service were kept going, and the Sunday School, with the children organized, that a great plenty would have been done in the community. The organization had reached the point where there were only a few over one hundred in the Sunday School, only thirteen attended the first Sunday morning church service, and twelve young people came to the Epworth League meeting in the evening. No evening service had been attempted for some time.

Seeing the vast group of people that there were in the Community, the majority of whom were unchurched, we felt that something must be done to get in touch with these people. We immediately opened a Sunday evening church service, with exactly the results that had been forecast. A few of the faithful came, out of a sense of duty, but not because the service was interesting, nor because they felt they needed it. They had received all the religion they needed in the morning. The service struggled along for some time, when the staff felt they must find where the competition was. There were people in the neighborhood, why were they not coming to our church? The neighboring church had no service in the evening at all, so that certainly could not be the competition.

We found, however, that the neighborhood theatre and the downtown theatres were receiving a tremendous patronage from our people. We visited these different theatres to try to find why they were able to draw crowds and we were not. We noticed that they had beautiful bright lights in the front of the theatre. The entrance was well-lighted, the seats were comfortable ,and that beautiful lighting effects were arranged on the inside of the theatres. One felt truly that he was in a fairyland. All of the surroundings worked upon the individual's emotions to such an extent that after the theatre program was done he went out with a longing to return again.

We discussed this in our staff and we wondered why these same emotions could not be played upon in very much the same way, to get people to come to church, to learn what the church had to offer them in helping them to live better lives. This was mentioned to the church members, but the cry went up, "We never will have enough money to finance such a program." We asked for the privilege of trying this idea and asked if we could have the loose collection from the Sunday evening services to help finance this. A few of us got some money together out of our own pockets, we presented the idea to the young people of the church, and they were enthusiastically in favor of it. Their organization got behind it financially, and in recruiting power.

We continued with our services very much as they were, except we turned the lights on and off several times during the service, making the house practically dark during the time of the prayer. We had some music, of hidden quartettes and solos, sung. This began to attract attention and more people came, and there was more loose offering. When we had a little nest-egg we bought a moving picture machine, with a small down payment and more payments covering a period of a year. We spent some money in advertising. Several benefit performances were put on to help pay for the machine and at the end of the year, with some contributions from people who were beginning to believe in the idea, the machine was paid for.

This did not all come at once, but upon the evening that we celebrated our 80th birthday there were 1,052 people in our auditorium. This was in the community where everyone said it couldn't be done. Our staff had watched with a great deal of interest the work of William Stidger in drawing crowds. We knew the churches which he served were largely the well-to-do churches. We also watched the very spectacular growth of the work of the Rev. Roy L. Smith, of Minneapolis, in the Simpson M. E. Church. We noticed that this work was with the middle class, the office folks, who were getting fair salaries, and people of that type. We were wondering if something could be worked out that would help the poor people in the same way. We feel that now we have come to this solution. Not to a permanent solution of the problem, because the problem is ever changing, but as our program is ever changing, we are hoping that we have come to the permanent solution.

I would not want to give moving pictures the entire credit for bringing in this larger crowd, because there have been other churches in other neighborhoods that have absolutely failed in the same attempt, all because they did not have the proper surroundings for the picture. At the present time we have four general types of services. Each is varied, and each is different. They follow after the general line, however. Service No. 1 is used in connection with a long feature picture. We start with the organ prelude, with the lights in the house all dim. We then have two atmosphere slides which are placed upon the screen, one a wonderful work of art and the other an explanation of the type of service we have. Another slide follows, with the sentence sermon. We then have two songs from the screen, one of the popular gospel hymn variety and the other one of the great old hymns of the church. Have you ever noticed that when looking down into a song book your windpipe is generally forced into something like a kink, because your chin is against your chest, and there is no free passage for the air from one's lungs to be forced out? When one is looking up at a screen this kink is removed and he can sing a great deal better. With our piano and pipe organ, and sometimes additional instruments accompanying, with dim light in the auditorium so that, if someone makes a mistake no one will know who made it, even the most timid will throw back their heads and will sing as though they were in a soundproof room, a mile away from anyone else. This gets the folks to participating in the service. While they are still standing, a prayer is offered. The lights are still dim and the big illuminated cross is turned on.

Following this come the announcements, which always close with a short pep talk, telling about what a fine program our church is putting on and how we are one of the best in this line in the country. This is following by the collection. While the collection is being taken a beautiful solo is rendered. We have two very fine contralto soloists who have volunteered to help. These alternate on the different Sunday nights. This is followed by a short sermon, which is an introduction to the picture.

The picture comes next, and right at the close of the picture, before the words "The End" are snapped upon the screen the lights come on suddenly, the pastor is in his place in the pulpit, and is speaking. In other words, the picture is merely a part of the sermon — the pastor talking and fading out of the scene, and the picture coming upon the screen, and, as the picture comes to an end with its high climax, the pastor must be well prepared enough so that he can carry on to even a higher climax than the picture has taken the audience.

Then, as the house lights are dimmed and the cross comes on, the organ is already playing the invitation hymn. The people join together in singing this hymn, standing, and many of them take their first step in starting the Christian life, at this type of a service. The auditorium is kept dark most of the time, so that the shabbiness of one's clothes will not be noticed. Then, if a person is not well-dressed, he does not fear coming down to the altar, because the lights are dim and no one can tell the difference, anyway. Colored lights are placed in all the sockets of the church, with the exception of the four center lights. Color schemes and color contrasts are worked out in these lights. Also, flood lights are used, merely taking good gooseneck desk lights, with cup shades, and placing the light so that it does not shine in the eyes of any of the audience but upon the object which needs to be illuminated. Palms are beautiful with a green flood of this kind upon them. A floor lamp, with colored bulbs, gives a beautiful effect and a pulpit light is always necessary.

A second type of service we have is to be used with pictures from four to five reels in length. This starts with a prelude, next has an atmosphere slide, a beautiful picture, two slides announcing the type of service, then a prayer upon the screen. This is followed by two songs, which in turn are followed by a pulpit editorial. Following this, comes the story of some great composer and at the close of this story the organist plays some great overture which this composer has written. We have been using largely overtures from great operas. Following this come the announcements, with a pep talk at the close. Again comes the collection, with a beautiful offertory solo. Following this, the story of some great hymn is told,

and all during the telling of the story the organist is softly playing this song. When the story is finished, the soloist sings the first two verses, the house lights becoming dim and the great cross coming on. When the second verse is finished, the pastor leads in the audible prayer. When he finishes his prayer, the third verse of the song is sung, after which all unite in the Lord's prayer. As the Lord's prayer ends, all of the house lights come on brightly, making a very marked contrast. This is all done to change the atmosphere from that of enthusiasm to that of the worshipper. Following this is the sermon, with the picture as an integral part of the sermon, with the invitation, the benediction and the postlude as in the previous service.

(To be concluded in the June issue)

When Churches Make Their Own Film

Among the letters recently received on the use of movies in the church, is one on the subject of the making of 16 mm. film by individual churches—a letter which raises questions of such general interest to churchmen that I am quoting below from my answer to the inquirer:

"The principal function of the church-made film to date, as gathered from the experiences of a considerable number of churches engaged in this field, consists in making a film record of the activities of the congregation—for example, a corner-stone laying, a picnic, or a Sunday School entertainment. The effect is to draw a larger crowd to the original function,—because it has been made known that motion pictures will be taken,—and then to increase this original crowd at a subsequent interior function where it is announced that the pictures will be shown.

"The desire to 'see yourself in the movies' is a very widespread one, and there is no reason why the church should not take advantage of it.

"Aside from this, the church uses film of a religious or an educational nature for educational and entertainment purposes. On this point I am sending you a monograph, prepared by the Bell & Howell Company, giving sources of such film, a copy of which can be had free by any one of our readers on request to THE EDUCATIONAL SCREEN.

"Successful attempts by an individual church to produce strictly religious film, such as films presenting Bible stories, etc., have been very rare. In fact none have come to our attention. The pictures made by churches are topical rather than of the feature type.

"The expense of making films in 16 mm. width is, of course, very much less than 35 mm. and you will realize from your own experience with your own 16 mm. outfit, that by using this type of film you retain a much greater control over the editing and titling than if you had to depend on professional assistance.

"As to whether or not a church will tolerate repeat performances of its own film, don't you think this rather depends upon the film itself—and upon the church? Some subject matter undoubtedly bears repetition while other material has interest only for a single showing."

To the above letter I should like to add that many churches are doing a splendid job in making topical films. It is distinctly practical to have weekly church film news showings. Think of the interest that this arouses in the day-to-day life of the individual church!

Also another method of securing film close to the life of the individual church is for the pastor and members of the congregation to make films of their travel and vacation experiences. Motion pictures of this sort never fail to arouse great interest, not only because of the value of the subject matter itself but also because of the personal element due to the fact that the cameraman is one of the church's own.

Please Note—We are always pleased to receive letters of inquiry and all such letters will be given prompt attention.

The Learning Value of Some Motion Pictures in High School Physics and General Science

(Concluded from page 137)

30. A telephone receiver amplifies the sound waves coming from it.
31. When the grid is positively charged few electrons leave the filament and go to the plate of the tube.

Multiple Response

Place the number of the statement that best completes the sentence in the blank space at the right.

1. A body giving off a sound causes the air molecules to (1) travel in the one direction (2) to vibrate back and forth (3) to revolve rapidly without vibrating.
2. The air molecules strike the (1) copper grains (2) carbon (3) telephone diaphragm.
3. A telephone transmitter contains (1) copper grains (2) carbon grains (3) balls of carbon (4) broken cork.
4. The electrons from the battery in the telephone circuit flow through (1) the diaphragm (2) the mouth piece (3) the carbon (4) the copper grains of the transmitter.
5. Closely packed carbon balls or grains allow (1) a weak current (2) a strong current (3) no current to flow through them.
6. Loosely packed carbon particles allow (1) a

strong current (2) a feeble current (3) no current to pass through them.

7. Variations in the sound waves coming into the telephone transmitter cause (1) no variation (2) a proportional variation (3) a cessation of the electron stream through the carbon in the transmitter.
8. The electrons flow through wires to a transformer in the central office; when the current in the transmitter circuit increases the current flows through the line current in (1) the same direction (2) the opposite direction.
9. For every vibration of the diaphragm the electrons (1) flow in one direction only (2) flow back and forth in the line circuit.
10. The transmitter and the transformer in a telephone circuit change the vibrations of the air molecules into (1) a pulsating flow of electrons (2) a continuous non-pulsating flow of electrons.
11. The telephone receiver (1) receives the sound wave from the wire (2) changes the electron flow in the wires into air molecule vibrations (3) amplifies the sound waves.
12. Electrons at one end of a long line start those farther away and the receiver diaphragm may not respond, or may respond too weakly to give sound because (1) the electron stream is weak toward the far end of the line (2) static may lessen the current flow (3) the current flows toward the transmitter rather than toward the receiver.
13. The essential part of a long distance circuit "Repeater" is a (1) sensitive mechanical device (2) photo-electric tube (3) vacuum tube similar to a radio tube.
14. A wire heated white hot by electricity gives off (1) electrons (2) protons (3) neutral charges.
15. Electrons are repelled by (1) negative (2) positive (3) neutral charges, and attracted by (1) negative (2) positive (3) neutral charges on the plates of the tube used in these repeaters.

We are pleased to announce that clubbing arrangements have been made whereby readers may receive both

The Journal of Education (3.00 a year) and

The Educational Screen ($2.00 a year)

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The Journal of Education, published in Boston, is the oldest magazine in the field of general education. *The Educational Screen* is the only magazine in the country devoted to the special field of visual aids in education.

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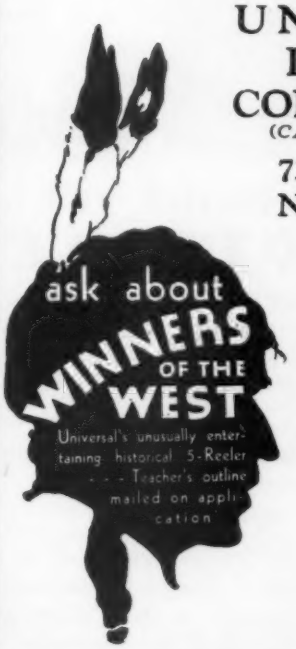
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SCHOOL DEPARTMENT

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Director, Scarborough School, Scarborough-on-Hudson, N. Y.

Visual Instruction Activities In And About New York City

The Visual Instruction Association of New York City held its April meeting on Wednesday the 29th at the New York Museum of Science and Industry, 220 East 42nd Street.

Miss Rita Hochheimer presided over the business session at which time it was unanimously voted to affiliate with the National Academy of Visual Instruction. By taking this important step the Visual Instruction Association of America has united its membership with that of the Academy and will be known as the New York Branch of the National Academy of Visual Instruction.

The Visual Instruction Association of America was organized by Dr. Ernest Crandall, formerly Director of Visual Instruction for the New York City schools. The President of the Association is Dr. Daniel C. Knowlton; Miss Rita Hochheimer is Chairman of the Executive Committee; Mrs. E. L. Berg is Corresponding Secretary and Mr. Don Carlos Ellis is Treasurer. These officers will continue as officers of the affiliated group.

The Citizen's Committee of the Borough of Queens held a dinner on Saturday, April 25th in honor of Dr. Eugene Colligan, recently appointed Associate Superintendent of Schools in New York City. Among Dr. Colligan's many duties will be that of directing the work of visual instruction in the public schools of New York City.

The May meeting of the New York City Branch of the National Academy of Visual Instruction was held at the Scarborough School, Scarborough-on-Hudson, New York on Saturday afternoon, May 9th. While at the school the group viewed the annual exhibit of work by the pupils and teachers of the school. The excursion closed with a basket supper held on the beautiful Vanderlip estate where the Scarborough school is located.

Section 36—*Visual Instruction*—of the New York Society for the Experimental Study of Education held a meeting on Friday May 8th at the College of the City of New York. The topic for discussion was, "The Use of Visual Material in Teaching Safety. A Review of Some Experimental Studies." Dr. Herbert J. Stack lead the discussion and Dr. Edward Reeder, of Teachers College, presided as the chairman.

One of the finest examples of Visual Instruction in unit presentation has been on exhibition at the Museum of Science and Industry in the City of New York located at 220 East 42nd Street. The entire exhibition was centered in the science and art of color. It has attracted hundreds of visitors and was the main part of the April program of the Visual Instruction Association. This remarkable method of unified presentation is fully described in the following paragraphs taken from the Museum's bulletin. Of course, to be appreciated, this exhibition must be seen.

Certain Highlights Among the Exhibits

1. One of the world's largest spectrographs.
2. Photography of the "invisible." Pictures taken by the light of infra-red waves or heat waves, when all the visible light was excluded, through the use of specially sensitized plates.
3. The machine that is sharper than the human eye. The detector of defects and strains, in glass objects, unseen by the eye.
4. The ultra-microscope. This instrument permits us to see the way in which molecules bombard specks of pigment suspended in water.
5. Opportunity for all visitors to take a color vision test.
6. The mutochrome, a machine which makes it possible to paint pictures in colored lights.
7. What the color blind see. A painting reproduced from the original by a color blind person using the identical pigments.
8. The chemical rainbow; a range of colored liquids similar to the rainbow, obtained from three basic fluids by mixing.
9. The booth which will throw your shadow in red, green and blue.
10. The disappearing pictures, showing how ultra-violet and other lights will bring out or hide certain substances.

New Jersey Visual Meeting

The following program was held by the New Jersey Visual Instruction Association at Newark on Saturday, May 9.

1. Greetings by the President—Mr. Karl Ritter.
2. Greetings from the New Jersey Schoolmasters' Club—Mr. Preston H. Smith, President.

3. "The School Journey"—Dr. C. B. Hoban, Director of Visual Education of the State of Pennsylvania.
4. "The State's Attitude Toward Giving Publicity to Visual Instruction"—Mr. John A. Spargo, Assistant Commissioner of Education.
5. "Teacher Training in the Use of Visual Aids".
   a. In Extension Courses—Mr. Lawrence R. Winchell.
   b. In City School Systems—Mr. Roy R. Zimmerman.
   c. In State Normal Schools—Mr. Andrew L. Sloan.
   d. In State Teachers' Colleges—Miss E. Winifred Crawford.
6. "The Advantages of State Affiliation with the National Academy of Visual Instruction—Dr. F. Dean McClusky, President National Academy of Visual Instruction.

Two American Farm Bureau Productions

The American Farm Bureau Federation is very active in producing films covering various aspects of their extensive field, and we recently had the pleasure of viewing two more of their subjects.

On Time is a 2-reel picture produced in cooperation with the International Harvester Company. Story interest dominates the picture, the "advertising" being of the unostentatious kind that is not only unobjectionable but thoroughly agreeable and even welcome. Pictorially, the picture is charming, set against delightful backgrounds in rural Indiana, and it is notably well acted.

It is a "road-building" story—of an old farmer and his daughter through whose little farm the preceding Commission had planned to run the highway. Pleas for a change of route were refused in high-handed fashion—but a new authority comes into power in the person of the young engineer-hero. He seems to see justice in the old farmer's side of the case, and is no less willing to see it after glimpsing the charming daughter. To change the blue-prints the Commissioner's signature is required, and the hero starts off over the State to locate him. The villain, foreman of the job and with a degree of authority, tries to rush through the job of tearing up the farm before the hero can return—but he failed to reckon on the spirit of the farmer, shot-gun in hand. The old fellow's threat postpones the danger until the hero—after a fast and exciting race in his auto over all sorts of roads—returns in triumph with the precious signature, and "on time". Then, the kind of happy ending everyone will enjoy. *On Time* is not only entertaining but is a realistic bit of genuine country life and rural economics.

16 or 35 mm. Educational Films

UFA FILMS INC. 1540 BROADWAY NEW YORK N.Y. BRYANT 7890

with Spoken Lectures or Classroom Titles

All in the Same Boat is a 2-reel picture made in cooperation with Armour and Company. In story form it treats interestingly and vividly the economic causes of fluctuations in the price of meat—cold storage facilities, feast days, employment conditions, etc.

The hero finds plenty of romance as well as economics, for a lake boat trip brings him on the scene of an accident—he saves the heroine from an overturned speed-boat—is drawn into a party at the stockyard executive's lake-front villa—naturally thinks her his daughter, and therefore beyond his hopes—learns next day she is merely his secretary, and his hopes revive. One suspects at the close that he is going to do something about said hopes. Altogether it is a pleasing picture that not only informs but entertains.

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If you want to take pictures during your vacation for visual instruction use afterward — pictures that are clear, sharp and distinct, take them with Leica, the universal camera. Leica is no trouble to carry. This remarkable little camera fits the vest pocket or purse and takes 36 pictures on a single roll of cinema film, double frame size. Equipped with the famous Elmar Anastigmat F3:5 lens and a focal plane shutter permitting exposures of 1/20 to 1/500 of a second. See it—at your photographic supply dealers—or write for catalog 1186.

E. LEITZ, Inc., Dept. 5E.S., 60 East 10th Street, New York, N. Y.

Suggestions For Teachers' Outlines For "Winners Of The West"

Universal's feature picture, entitled *Winners of the West,* is more than a thoroughly entertaining picture of the "Western" type, replete with exciting moments. For these elements are kept within rational bounds—contrary to the practice in most "Westerns"—and are thoroughly legitimate thrills.

Far more important, however, is the rich historical content of the picture on early frontier life in the great West. It is packed with material of this kind and is therefore a distinctly educational film, deserving wide circulation in the school field for use in the hands of progressive teachers. The following "suggestions" give a clear idea of the valuable content of the picture and its adaptability for educational purposes.

Notice stage coach and general appearance of the Illinois town. Rattlers—explain the terms and give children concept of animals of the western plains and the desert. Stress concept of the Buffalo. Reasons for its reduced numbers and means of conservation affected by the government.

Notice types of transportation, customs of the time and types of people shown in the picture. Do these men look strong, learned, bookish, gentle? Are the women healthful, tender, brave, maternal, good sports? Substantiate your answers by reference to film.

School Maps
Globes and Charts

IF you teach or direct teachers, you should have a copy of our latest catalog. Interestingly written and fully illustrated, it is a veritable marketplace for geography, history, and biology visual aid material. Separate catalogs of imported material are also available. Write for catalog K3 which describes:

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Notice the rude humor typical of the Yankee and especially of the rawboned Westerner. Typical American humor of bragging and exaggeration—("This is where I killed fourteen Indians in '49"). Lead children to observe evidence of it in the titles (episode of children with bow and arrow). Compare with Lincoln.

Stress the kindness to the horses and care of them. Consider the economic importance of the horse as a means of transportation but call attention also to close feeling of fellowship for the horse and the settler's tender care.

What dangers did the new settlers encounter as shown in the film? What other dangers might have been shown in the film? What were the ages of the people in this group of settlers? (Picture shows young infant, children, boys and girls, young man and woman, middle aged and experienced leaders and old couple).

Notice especially bones of an earlier expedition, killed on the way West. Connect the story of history with the geography of the country, explaining the section of the country to which this refers—vastness of the plains and desert. Connect this with the importance of sending a young man to fill the water bottles and the craving and need of the older man for water, comparable with his greed for gold. Need for physical endurance to withstand hardships.

Indian Warfare—How is this motivated? (Love of their own hunting grounds and native land of which, it seemed to them, the white man was robbing them).

If the class is sufficiently advanced and mature this may lead to a consideration of the whole problem of our treatment of the Indian and the status of the Indian in this country today. Creation of the Indian reservation, Bureau of Indian affairs. Justice and injustice of both sides.

Notice especially Indian Warfare. Circle surrounding the white encampment. Indian shooting from ambush. Stealthy approach. These Indian tactics developed methods of warfare among the white people such as would meet the Indian method. Lead the children to observe the man shooting from the side of the saddle. Man standing on the side of the saddle in order to secure better view of the country. We now see this in the circus as tricks. Lead children to understand difference in purpose then and now.

Contrast hostile Indian with the friendly Indian met by Buffalo Bill. Lead the children to consider why this Indian was friendly, having their imaginations play upon the previous meeting with Buffalo Biill and how his sense of justice re-acted to the Indian problem. This may well in some cases lead to a consideration of Custer and Sitting Bull.

Buffalo Bill's part in our history:—

1. As pony express. 2. As forerunner of the trans-continental railroad. Explain that Railroad could be built only so far as the workers could be fed. Buffalo Bill's modesty when told of future greatness.

Stockade—explain and amplify this concept. Need for stockade. Its rudeness, strength. Increased companionship and feeling of interdependence inevitable as the result of housing many people in these confined quarters. In stockade notice feeling of relaxation, story telling, fortune-telling, etc.

Notice the type of teepee. Indian peace pipe. Indian war dance. This picture presents a splendid opportunity to make the children feel that the Indian had a definite social organization of the tribe. Feeling of loyalty to each other and obligation to the tribe. Its war dances were not merely entertaining but like the ceremonial pipe smoking, music, etc., were part of the tribe ritual.

Recent Writings

"Visual Aids: Their Use and Abuse"—by C. R. Preble in the March issue of *The Journal of Geography,* gives suggestions concerning the selection of globes, maps, pictures, slides, exhibits and local materials. The writer makes the significant statement, that "of all types of memory the visual is the strongest in all children tested in our school."

* * *

"Why I Use Pictures in Teaching History"—by Charlotte W. Eastman appears in *The Historical Outlook* for April, telling of her use of pictures before the school owned a lantern because she believed the addition of visual presentation added "interest, color, depth of impression, and permanency of possession to any event or situation." The writer declares the daylight lantern is now her "treasured possession" and she arranges her visual work with as much care as she gives to the study of the literary part.

* * *

"The Use of Visual Aid" Series, which are being published in the *Los Angeles School Journal,* include the following two articles in the March 23rd number. "Foreign Language Work by Visual Aids," by Henrietta Way, relates how French, German and Spanish classes have found in the making of slides an interesting aid in learning foreign languages. Outstanding characters and events in stories are drawn on the slides to vitalize book reports and lesson reviews, and these are accompanied by other slides descriptive of the pictures.

"Slides as Part of a California Activity," by Ella C. Hickman, is an account of another project in which the pupils made their own slides on explorers.

* * *

"Visual Aids to Instruction"—by W. G. Beattie in *The High School* (University of Oregon publication) for February, is the title of the first contribution of a series on the visual field which is to appear by this author. The two others to follow will consider visual technique in specific high school subjects and recent expansion in the field of visual instruction in public schools. In this first article Mr. Beattie lists the var-

(*Concluded on page* 163)

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By
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Twenty Lantern Slides to Each Unit

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4. Health
5. Light
6. Living Things—Animals
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Additional Slides for nearly every school subject

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PROJECTS 4 DISTINCT TYPES OF PICTURE MATERIAL

SPENCER LENS COMPANY now presents the new Model VAC Delineascope. This combination classroom lantern will project four distinctly different kinds of picture material: opaque copy, glass slides, film slides and microscope slides. So light in weight is this lantern that anyone can carry it about with ease.

Folder K-74-E completely describes the many other features of construction that make this lantern ideal for the school classroom. Write for it today!

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AMONG THE PRODUCERS

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers.

A Universal Camera

The Leica Camera, distributed by E. Leitz, Inc., 60 E. 10th St., New York, is undoubtedly one of the most universal cameras now available for the educational field. With this small camera, which takes double frame pictures on standard 35 mm cine film, it is possible to photograph through the microscope, make copies of small geological specimens, catch insects in action in their natural environment, make stereoscopic views, panorama pictures, or prepare film slides on any subject for lecture or record purposes.

Fast action such as football plays, track events, or general subjects may be secured when using the Leica Camera with focal plane shutter set at 1/200 or 1/500 second intervals. With the use of the Leica Model C with interchangeable lenses it is possible to have a wide angle or telephoto lens ready for any requirement. The telephoto lens is especially valuable when photographing birds in flight, or other animals in their own territory.

The Leica Camera is especially valuable in educational work when it is used by the students for illustrating their own projects. For example, the history student will find that he can take the Leica Camera and the portable copying stand right into libraries and copy valuable old manuscripts, maps, or photographs which are too valuable for general circulation. The biology student will make actual photographs relating to his particular subject. The journalist will use the Leica Camera for action pictures which will go into the annuals, or even into the school papers. With such a camera, which takes 36 pictures at one loading, it is possible to build up a valuable negative library at a very small expense. This camera takes 8 pictures per foot of film, which may be secured in daylight loading spools or in large 100 foot reels at the rate of four cents per foot.

Radiovision Broadcasts the Latest Farm Movies

Throughout most of the month of March, U. S. Department of Agriculture motion pictures have been on the air. Weekly broadcasts were inaugurated March 9 when Station W3XK, the Jenkins television transmitter near Silver Springs, Md., put on the air, *The Cougar Hunt,* a Biological Survey picture.

She's Wild, sponsored by the Forest Service, and showing cowboys of western cattle ranges in a rodeo, was shown the week of March 16. This went through particularly well because it has large images, photographic contrast, and plenty of movement, three essential requirements of motion pictures that are to be "sliced" for radiovision broadcasts, according to radio broadcast engineers.

Carry On, sponsored by the Extension Service and showing Tom West's experience at the national encampment of 4-H clubs, was shown the week of March 23, and *The Horse and Man,* the week beginning March 30. This 1-reel film, sponsored by the Bureau of Animal Industry, shows the horse's part in the conquest of the New World and in modern American life. Scenes of Indian ponies, cow horses, plow horses, cavalry mounts, race horses, hunters, truck horses and bucking bronchos lend themselves to radiovision broadcast. *The Cow Business* was broadcast the week of April 6.

These motion pictures are broadcast in half-tone, direct from the film on a wave length of 145 meters and can be seen as far west as Minnesota, Kansas and Missouri. Reception is very good in Ohio and Michigan. Letters reporting good television reception have come from as far south as Athens, Georgia, and from as far north as Connecticut, Massachusetts and New York.

QRS-DeVry Announces Release of Sound Equipment

The Q R S-DeVry Corporation, manufacturers of DeVry motion picture equipment, with which all who are interested in Visual Education are familiar, announce two new visual educational aids.

The success of motion pictures in the educational field has been assured; however, modern progress now brings a supplement to the visual aid by introducing equipment for the reproduction of talkies.

The DeVry Sound-on-film outfit, and the DeVry DeLuxe Super Sound outfit are now ready for re-

lease. These outfits are truly portable, economical, simplified and powerful machines, incorporating the customary DeVry quality, performance and durability. Write for further details.

International Projector Corporation Distributors for Victor Animatograph Corporation

Negotiations have recently been completed, whereby the International Projector Corporation will distribute the products of the Victor Animatograph Corporation.

In this connection a non-theatrical department has been established in each of the thirty-one branches of the National Theatre Supply Company. This enables the camera and projector owner for the first time to get prompt, efficient service instead of, as heretofore, returning his apparatus to the factory for adjustment.

This step is the result of the belief on the part of the management of the International Projector Corporation of the extreme importance of the non-theatrical motion picture field. Establishment of these branch offices is the outcome of the desire of the International Projector Corporation to render as complete and immediate a service to camera and projector owners as that which is given to the professional projector field.

Focusing Alignment Gauge for Precision Movies With Filmo

Advanced amateur cinematographers and scientific research workers, including surgeons and doctors, who require precision results in their close-up motion picture work, will be particularly interested in the Focusing Alignment Gauge, just announced by Bell & Howell as an accessory for any Filmo 70 or 70-DA camera, especially for the latter. The new device is only six inches long by three wide.

On the Filmo 70-DA, with which the new accessory will be found most useful, the spyglass viewfinder is set to one side of the photographic aperture. While the finder has been placed as close as possible to the aperture, still there is enough offset to hinder accurate framing in extremely critical closeup work. On the other side of the 70-DA turret head is a critical focuser which permits of hypercritical focusing on an area in the exact center of the total picture area. The focusing position is necessarily even farther removed from the lens photographing position than is the viewfinder.

The Focusing Alignment Gauge takes care of the offset in each instance. It attaches to a standard thread small camera tripod by means of the regular screw. The Filmo 70-DA camera then attaches to the gauge's sliding block by a thumb screw. The block on which the camera is mounted slides on a precisely machined tool steel track resembling a lathe bed. Three accurately placed holes in the bed cause automatic locking in viewfinding, focusing, and photographing positions. Thus the viewfinder, and later the critical focuser, may be centered and used exactly where the lens will be when the picture is taken.

Using Focusing Alignment Gauge (in white circle)

For trick title work involving double exposures the new accessory will be found particularly useful, due to its ability to line up different shots so that they will center perfectly and be focused accurately. For surgical and medical photography, for industrial photography particularly of small objects, in fact for all work where accuracy of alignment and focusing is desired on close subjects, this new device is sure to prove its worth.

School Department

(*Concluded from page* 162)

ious expressions which have been applied to visual instruction, which "is almost as old as the eye itself", and the provisions necessary for effective picture projection.

* * *

"History Through Marionettes" — by Margery Plimpton is a fascinating account in the March *School and Home* of the making of a marionette play on Columbus, which stimulated a sixth grade class to the study of his hardships, aspirations and discovery of the New World. The project also called for them to do much reference work in history at the same time.

HERE THEY ARE!

A Trade Directory for the Visual Field

FILMS

Amkino Corporation
723 Seventh Ave., New York City
(See advertisement on page 161)

Bray Pictures Corporation
729 Seventh Ave., New York City.

Carlyle Ellis
130 W. 46th St, New York City
Producer of Social Service Films

DeFrenes & Company
Wilkes-Barre, Pa.

Eastman Kodak Co.
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Teaching Films, Inc.
Rochester, N. Y.

Edited Pictures System, Inc.
130 W. 46th St., New York City

Electrical Research Products, Inc.
250 W. 57th St., New York City

Ideal Pictures Corp.
26 E. Eighth St., Chicago, Ill.

Modern Woodmen of America
Rock Island, Ill.

Pinkney Film Service Co.
1028 Forbes St., Pittsburgh, Pa.

Q. R. S.-DeVry Corporation
333 N. Michigan Ave., Chicago, Ill.

Ray-Bell Films, Inc.
817 University Ave., St. Paul, Minn.

Rowland Rogers Productions
74 Sherman St. at Harris Ave.,
Long Island City, N. Y.

Society for Visual Education
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 134)

Howard E. Thompson
15 Newkirk Ave., Trenton, N. J.

UFA-Films
1540 Broadway, New York City
(See advertisement on page 159)

United Projector and Films Corp.
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp.
730 Fifth Ave., New York City
(See advertisement on page 157)

Williams, Brown and Earle Inc.
918 Chestnut St., Philadelphia, Pa.

Y. M. C. A. Motion Picture Bureau
347 Madison Ave., New York City
300 W. Adams Bldg., Chicago, Ill.

MOTION PICTURE MACHINES and SUPPLIES

International Projector Corp.
Acme Division, 90 Gold St., New York City.
(See advertisement on inside back cover)

Bell & Howell Co.
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside front cover)

Eastman Kodak Co.
Rochester, N. Y.
(See advertisement on outside back cover)

Edited Pictures System, Inc.
130 W. 46th St., New York City

Ideal Pictures Corp.
26 E. Eighth St., Chicago, Ill.

James C. Muir & Co.
10 S. 18th St., Philadelphia, Pa.

Q. R. S.-DeVry Corporation
333 N. Michigan Ave., Chicago, Ill.

Safety Projector Co.
Duluth, Minn.

Stillfilm Inc.
1052 Cahuenga Ave., Hollywood, Cal.

Howard E. Thompson
15 Newkirk Ave., Trenton, N. J.

United Projector and Film Corp.
228 Franklin St., Buffalo, N. Y.

Victor Animatograph Corp.
Davenport, Ia.

Williams, Brown and Earle Inc.
918 Chestnut St., Philadelphia, Pa.

SCREENS

James C. Muir & Co.
10 S. 18th St., Philadelphia, Pa.

Williams, Brown and Earle Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

Edited Pictures System, Inc.
130 W. 46th St., New York City

Ideal Pictures Corp.
26 E. Eighth St., Chicago, Ill.

International Artprints
59 E. Madison St., Chicago, Ill.

Keystone View Co.
Meadville, Pa.
(See advertisement on page 161)

James C. Muir & Co.
10 S. 18th St., Philadelphia, Pa.

Society for Visual Education
327 S. La Salle St., Chicago, Ill.
(See advertisement on page 134)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 161)

Stillfilm Inc.
1052 Cahuenga Ave., Hollywood, Cal.

University Museum Extension Lecture Bureau
10 S. 18th St., Philadelphia, Pa.

Williams, Brown and Earle Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOGRAPHS and STEREOSCOPES

Keystone View Co.
Meadville, Pa.
(See advertisement on page 161)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.

E. Leitz, Inc.
60 E. 10th St., New York City
(See advertisement on page 159)

James C. Muir & Co.
10 S. 18th St., Philadelphia, Pa.

Q. R. S.-DeVry Corporation
333 N. Michigan Ave., Chicago, Ill.

Society for Visual Education
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 134)

Spencer Lens Co.
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